

Q

Music, Life & Style

**TALKING
HEADS**

WORD ASSOCIATE!

**ROBERT PLANT
NEW ORDER**

**TRAVEL!
ZIGGY MARLEY
FASHION
DENIM DUENDE!**

**THOMAS DOLBY • ALIEN SEX FIEND
MIAMI SOUND MACHINE • GODFATHERS • PIXIES
SCHOOLLY D • RECORDS, MOVIES, VIDEOS & MORE...**





TALKING HEADS

Graffiti Magazine

VOL. 4 NO. 6

26 NEW ORDER

How the quintessential indie band became troubadours to the royal couple and much, much more...

30 ROBERT PLANT

From Zep to Zen and back again: the cheerful Bob ruminates...

34 TALKING HEADS

The exclusive *Graffiti* Interview; bonus David Byrne Word Association included!

40 FASHION

Denim Duende!

46 SUMMER GETAWAYS!

Skiing in Argentina, boardsailing in Oregon, igloo building in the Arctic, hashish smoking in Amsterdam...all the things YOU can see and do on your summer vacation. A handy *Graffiti* global planner.

52 MOVIES

Robert Frank on *Candy Mountain*; Juzo Itami's *A Taxing Woman*. Plus a *Bright Lights, Big City* - *Less Than Zero* chart-form showdown.

5 LETTERS

20 LABATT'S SPOTLITE CANADA: WATERWALK & TU

32 PEPSI ROCK PROFILE: STING

54 RECORDS

60 LP VIDEO

61 COMICS

62 VIDEO VIEWS

64 BOOKS

66 NATIONAL CONCERT FORECAST

6 HIGH TECH

The future of rock'n'roll (according to Thomas Dolby)!

8 GRAFFITIBITZ

Canadarama: Michie Mee, Big House, Independent Releases. **Lists and Charts:** Pop Will Eat Itself, Music For Club DJs With Hair, more... **Print:** Whatever happened to the art of writing liner notes? Plus Motörhead: Installment #2.

14 INTERVIEWS

Alien Sex Fiend, Robyn Hitchcock, Miami Sound Machine, Lita Ford, Danny Bonaduce, Schoolly D, The Pixies, The Church, The Godfathers

22 ZIGGY MARLEY

Like father, like son?

Publishers: Viive Tamm and Michel Noël

Director of Publication: Viive Tamm

Editor-in-Chief: Alastair Sutherland; **Associate Editor:** Michael Mannix; **Art Director:** Peter Suitso; **Assistant Editor:** Mary Dickie; **Photo Editor:** Chris Buck; **Contributing Editors:** Anthony Bond, Buffy Brill, Bill Brownstein, Chris Burns, Phil Dellio, Howard Druckman, Morgan Gerard, Jonathan Gross, Ted "Tech" Hanson, Nancy Lanthier, Roger Lemoyne, Rosie Levine, Rick McGinnis, Herb Murphy, Kris Needs, Peter Payne, Mitch Potter, Tim Powis, Peter Roffman, Jenny Ross, Chris Sheppard, Jason Steele, Perry Stern, Dave Watson, Les Wiseman, Scott Woods; **Photographers:** Christine Alevizakis, Chris Buck, Jason Dost, Deborah Feingold, Rick McGinnis, Chris Nicholls, Maryse Raymond, Dima Safari, Michael Vendruscolo, Barbara Walz; **Typesetter:** Susan Lewis; **Color Separation and Stripping:** Scanograph Corp.; **Printing House:** St. Joseph Printing Ltd.; **National Distributor:** Curtis Circulation Company (201) 907-5500; **Subscription rates:** \$28 Canada; \$40 United States; \$48 Europe; **Subscription service:** Subscription Department, 151 John Street, Suite 506, Toronto, Ontario M5V 2T2; 1-800-268-1121 ext. 148 (Canada and U.S.); **Subscription Manager:** Linda Frenette.

Advertising Account Executives: **Toronto:** Rebecca Bucsko, Hariette Henry (416) 598-2998; **Montreal:** Christiane Picard, 101 Laurier W., Montreal, Que. (514) 495-9152; **Vancouver:** John Bleuler (604) 681-4142.

Graffiti is published monthly by *Graffiti Magazine Inc.*, 151 John Street, Suite 506, Toronto, Ontario M5V 2T2 (416) 598-2998; 600 Belvedere, Québec City, Québec, G1S 3E5 (418) 683-5554.

Promotion Manager: Allan Tamm; **Administrative Assistants:** Jackie Brown, Linda Frenette; **Correspondents:** **Vancouver:** Les Wiseman; **Winnipeg:** Mitch Potter; **New York:** Kris Needs. All rights reserved. Any reproduction of its contents is strictly prohibited without written authorization from the publishers. The publishers cannot be held responsible for lost or damaged material. ISSN 0828-4245. 2nd class mail permit #6569. June, 1988. Printed monthly in Canada.

Cover photograph: Barbara Walz



TALKING HEADS

Interview & Word Association!

BY MARY DICKIE



Photo: Deborah Feingold

Talking Heads is a band comprising four people – David Byrne (vocals/guitar), Tina Weymouth (bass), Chris Frantz (drums) and Jerry Harrison (keyboards/guitar) – who met as art students in their early 20s and decided that music might be a better format for them than painting. And, like virtually every move they've made in their 12-year history, that proved to be a sober and highly sensible decision: Now, of course, Talking Heads is one of the biggest and most well-respected bands in America. They've variously been associated with the early New York punk scene; experimented with such things as ethnic rhythms, gibberish lyrics and lounge lizard vocals; made a concert film in which David Byrne wore a gigantic white suit and danced with a living room lamp; and found their American roots by recording two albums of relatively simple, country-based songs – *True Stories*, also a movie, and *Little Creatures*, their best selling album to date. The four of them have also had numerous solo projects, and produced bands ranging from the B-52s to the Violent Femmes to Ziggy Marley.

As well, they earned a reputation as the premiere clever "art" band which has been hard to shake. And their cause wasn't helped when David Byrne's face appeared in a myriad of magazines when *True Stories* came out, prompting a Talking Heads backlash that caused many people to tire of the face, the band and the whole mystique before they'd even seen the movie.

Now the 10th Talking Heads album, *Naked*, is out, and it, not surprisingly, represents a departure for the band. *Naked* was recorded largely in Paris, using musicians from all over the world to create a sound that blends together salsa, samba, soca, funk, pop, highlife and more into a hybrid that Frantz calls "pancultural." As well, *Storytelling Giant*, a compilation of 10 Talking Heads videos, is being released concurrently with the new album.

Three of four Talking Heads called from three different corners of the U.S.A. – Byrne from L.A., where he was getting his newest film project, *The Forest*, together; Harrison from Northampton, Mass., where he was on tour with his band, Casual Gods; and Frantz from New York, where he and Weymouth, to whom he's married, were finishing up the latest LP by *their* band, The Tom Tom Club.

Although you might expect the Heads to be cool, if not chilly, in an interview (in fact, I was advised to "get right to it" with Byrne because he is said to hate small talk), actually they were perfectly friendly, and although Byrne and Harrison were not exactly voluble, Frantz made up for them.

The three men were happy to talk politely about *Naked*, their solo projects (all insist, of course, that they pose no conflicts with Talking Heads) and numerous other subjects, and their various answers were synthesized into an approximation of one big interview...

NAKED

Graffiti: Why does *Naked* sound so different from the last two albums?

Chris Frantz: Well, on the last two LPs it was new and fresh for us to try and play country and western, because it was something we hadn't done before. And having done that, we thought we'd try another departure – something maybe more

sort of worldwide and less American rock'n'roll.

G: Which came first – going to Paris or making that decision?

David Byrne: I think first we decided that we wanted to try something different, but we hadn't determined how or what direction it would take – it just kind of evolved, and Paris was part of that. I think as much as anything else it was the attitude there, which is quite open.

G: How were the songs put together?

CF: We started in New York – we hadn't played together for about a year, so part of it was just getting our chops together. In Paris we put the best ideas together to form a song. We'd go over it and over it and record it each time, and at the end of the day we'd pick the one we liked best. It was generally the first one we did (*laughs*).

Jerry Harrison: It was like a jam session to begin with – we'd bring in all these other musicians and record live rather than putting down our parts and then having them overdub.

DB: Ultimately, a lot of it got structured by myself near the end, because I'm the one who's going to have to sing to it and write a melody to it, but a lot of the initial improvisation, the original framework, would come from everybody just banging stuff out.

G: How were the other musicians brought in?

DB: That was Wally Badarou, a keyboard player we'd worked with before – he was sort of our contact.

CF: The idea was to have lots of different parts, like six or eight parts, all working together without stepping on each other. There usually weren't any long, dramatic solos or anything. Some of them, like the African percussionists, it's kind of traditional parts they play, and they just kind of synched into a new sort of beat. It took us a couple of days to really get the ball rolling, but once we did it went really well – almost without a hitch.

G: How about people like Johnny Marr and James Fearnley – how did you hook up with them?

DB: Johnny and James I knew from records they'd played on that I liked.

G: You liked the Smiths?

DB: Yeah, and I always liked the Pogues. And Lillywhite – Steve Lillywhite, the producer – knew them. I don't know exactly how, but he said, 'Well, I think we could get them, let's invite them!'

G: Johnny Marr seems to be everywhere these days.

DB: Yeah, he's sittin' in on everybody! But he's a guitarist that doesn't play in any one specific style. He pretty much adapts to the situation. With us he played to bring out the rhythms and textures in the songs, rather than just to play a fancy lead part or solo.

G: What do you think the album would have sounded like if it had been just the four of you?

JH: I just don't think any of us can play percussion all that well! (*laughs*). More than anything that's where we needed the other guys.

G: And percussion is really important to your sound?

JH: It was really important to this album. It wasn't quite as important to others. But percussion is very...it's like a lot of people can play it a little bit, but when you get someone who can really play it well, it makes such a difference, 'cause it's all they do.

G: Did the musicians bring in a lot of different instruments?

CF: One of the percussionists had a neat instrument that was like those things that cowboys wear...chaps. It was like that, only it was all made of dried bean pods. He put it on his legs and danced around and up and down. That's the big shaker you hear on 'Ruby Dear.'

G: What's a kora?

DB: It's an African instrument that's made of a gourd, and...let me see...lots of strings. At least 20 strings.

CF: Well if it's a gourd it's a pretty fancy looking gourd! (*laughs*). They pick it like a guitar, or maybe more like a sitar.

G: Side two of *Naked* sounds considerably darker than side one. Was that intentional?

DB: It was intentional that we split them. Even while we were recording I think we would do something and say, 'That was really *cheery*. Let's do something dark to balance it out!' And they really didn't mix very well in the sequencing, so we ended up putting them on different sides of the record.

CF: The lyrics are in some cases a little heavier on this album than they have been - especially on side two. There's stuff about sex and death, things we haven't exactly dwelt on a lot. I mean, we've had songs like 'Life During Wartime' and 'Psycho Killer,' but those were kind of uptempo songs. There are some pretty gloomy songs on this record.

G: Like 'Cool Water'?

CF: Yeah, that was pretty gloomy but also pretty interesting. It's about dying, you know, so it's not a really *cheery* thought. But I think it comes across with some potency that, let's face it, is lacking in a lot of pop music. And to balance it out we have some real happy songs.

G: 'Nothing But Flowers' seems kind of like 'Life During Wartime' with a sense of humor.

DB: Well, it could be, yeah. It doesn't have the wartime in it, but it certainly...yeah, although I thought of it as more of an economic collapse or entropy rather than any kind of apocalypse.

CF: It's like if the ecology people took over the world (*laughs*).

G: Could 'Democratic Circus' be the first political Talking Heads song?

JH: Maybe, although 'Life During Wartime' had a certain political quality to it. But it wasn't specifically political, I suppose.

G: What do you think people will think of *Naked* after the last two albums?

DB: People who know only those albums might be a little surprised. People who have followed our various changes over the years won't be so surprised.

CF: To me our record sounds like the people who are playing on it are still into it, still excited about what they're doing. And, you know, the microphones can pick up these things.

GOING OUT AT NIGHT AND THE END OF WESTERN CIVILIZATION

G: Did you see a lot of live music in Paris?

DB: I went to clubs a lot. You could go and see a tango group, or...there was a salsa band from Colombia that was all women - 10 women, horn section and all - and then the soca bands, lots of Brazilian groups, I mean just lots of stuff. Not that you can't find that in New York or anything, but I guess when you go outside your own town you get more

energized about finding what's happening.

CF: We saw some big shows, like U2, *twice* - we had the same producer, you know - we saw Iggy Pop and David Bowie, we saw Prince...But we also saw the Mighty Sparrow, who is from Trinidad, and Arrow - he's the guy who originally did 'Hot Hot Hot,' that Buster Poindexter has a hit with now - and we went to these discos where the DJ mixes stuff like James Brown and Hip Hop and Arabic and Indian music and African, and we saw some African shows. We saw Afrika Bambaataa - he's not African, he's from the Bronx (*laughs*) - we saw Manu Dibango and Salif Keita. We really lived it up, I guess you could say.

G: Why do you think there's so much

interest in Third World music right now?

DB: Well, that's a big question. I think basically it's because it hints at a way out of the dead end that Western civilization gets itself into, both philosophically and spiritually.

G: Really?

DB: (*laughs*) I think that's one little reason. I hope it doesn't become, as they say in England, the flavor of the week. That may happen, but I'm sure it'll come back again because it's very powerful stuff.

JUNK CULTURE

G: How much does junk culture mean to you - the 7-11s and chocolate chip cookies you mention in 'Nothing But Flowers,' the trash newspapers from *True Stories*, etc.?



Photo: Barbara Walz



Harrison, Weymouth, Byrne, Frantz.

DB: I think it's all part of the water we swim in. It's part of our environment. Sometimes I get a kick out of it, a laugh out of it, but sometimes it bothers me. Sometimes I like the taste of it though (*laughs*).

G: Do you still read the *Weekly World News* and the *Midnight Globe*?

DB: Not as often as when I was doing *True Stories*.

G: Did you read in *WWN* about the pit bull that ate a mobile home?

DB: (*laughs*) No. But I just read one in the *New York Times* about a club of lottery winners. Most of them were working-class people who suddenly became millionaires, and nobody understands their problems except other winners. I like that.

G: Do you watch TV?

DB: Not too much. I watch the set a lot, but mostly I rent a video or watch an old movie or something. I like David Letterman's show, but I'm often asleep by then.

G: Do you ever watch the Home Shopping Club?

DB: Oh! Well, not so much (*laughs*). It's kind of good to have on in the background sometimes.

G: Do you live in New York still?

DB: I have been, although I'm out here in L.A. now. I'm going to stay for a little while, I think. I like it—it's fun when you've got something to do. Otherwise you kind of get bored with just driving around.

BEING ON THE COVER OF TIME MAGAZINE

G: In the early days it seemed as though you hardly ever gave interviews, and then when *True Stories* came out all of a sudden you were everywhere—*Time*, *Vanity Fair*, *Vogue*...How did you feel about that?

DB: I think I did too many interviews then. Yeah, I did too many. But it was to promote the movie, and I was very excited about the movie. But I definitely did too many, and some of it backfired.

G: In what way?

DB: Well, I ended up saying the same thing all the time...there's just no reason for that. People get tired of it.

G: Is it difficult to talk about your projects, to put them into words?

DB: Yeah. It's not easy. I mean, I don't set out a nice description of what it is and what it's gonna be beforehand. It evolves, in a kind of organic way. And then it's difficult to put it into words afterward. It's easier *much* later. Like it could be easier to talk about this record a year from now than it is now.

G: So perhaps you'd like to talk about *Talking Heads '77*?

DB: That's right! I do have more perspective on that now than I did then.

G: What's it like to go from a smallish avid following to the cover of *Time*?

DB: It's kind of weird. You know, I don't feel any different. People think I'm going to be different because of that, and people think I'm going to be recognized everywhere and really well known, but it's not exactly true...

G: You mean you can go to clubs and whatever and not have people coming up to you?

DB: Uh-huh. People come up occasionally, but not to the extent where it becomes difficult to go shopping or buy groceries or toothpaste or anything. Most of the time it's pretty nice, actually. I guess it's famousness, because they're strangers, but it's not

like...well, you can imagine what it's like for Prince or somebody, where they need bodyguards.

AFRICAN POP AND BURNT WEENIE SANDWICH

G: What music have you been listening to these days?

DB: Mainly African pop, Latin things, some Brazilian and Eastern stuff.

JH: I haven't been listening to as much music as I'd like to lately, because I've been constantly involved in a project, and you spend so much of your time listening to that project. So generally I just listen to the radio. It's kind of like a random thing. But it's not just that—I really like Arab pop music, I love the album I did with the BoDeans, and do you know Die Kreuzen? I like them.

CF: I go through a lot of these kicks, you know. Like at the moment my kick is old Motown on CDs—Smokey Robinson, the Four Tops, stuff like that. This past summer I was into African pop and the Beach Boys, and I like this group Midnight Oil, and Randy Travis—it's all kind of mixed up. It's not like I think any particular style of music is THE style.

G: What do you think of rap?

DB: To me that's music for clubs, it's not something I'd sit down and listen to.

JH: In some ways it's down to the essence of what rock was all about—just lyrics and beat—and in some ways it has a great deal

of vitality to it. But I think an awful lot of it is just not very interesting. Every once in a while you get something like 'The Message' by Grandmaster Flash, which is fantastic.

G: What about metal?

DB: Ummm, it's not something I listen to, but there are a few bands that I think are good, like Metallica. There are probably a few others who are doing something neat with the metal format, but it's stuff that I'm pretty much unaware of.

G: Do you like Prince?

DB: I usually like his stuff but I didn't like his last record very much. I thought it wasn't finished.

G: A lot of people loved it.

DB: Well, I'm different. It's allowed.

G: Was it because he put absolutely everything on it?

DB: That's right. I just thought there was a lot of junk on it.

G: How about Frank Zappa?

DB: I like his orchestral stuff, and I liked *Burnt Weenie Sandwich* and the records around then, like *Waka Jawaka*...

WHERE'S TINA?!

G: Why can't I talk to Tina?

CF: I'm afraid Tina's singing right now.

G: There's no way I can talk to her at all?

CF: I'm sorry—it's really nothing personal, I assure you. The truth is, she actually doesn't like doing interviews unless the rest of the group is there anyway, because...uh...it's just her policy. But I can assure you that at the moment she's trying to sing a song.

G: But she usually gives the best quotes.

CF: Yes, she's given some juicy ones!

G: Maybe that's why she won't let herself loose?

CF: Uh-huh (*laughs*).

TOURING VS THE "MOVIE BUG"

G: Are there plans for Talking Heads to tour?

DB: No. Maybe next year.

G: Is that because of other commitments like the Tom Tom Club and Casual Gods?

DB: That's part of it, but we're all doing lots of things.

G: Do you like touring?

DB: I like performing, but I don't like the touring part.

G: Would it be difficult to get all the musicians to recreate the sound?

CF: I think we could get the guest musicians, it's more...well, you know David's involved in these movies now—he's really got the movie bug. And while he's happy to make albums, he's also really excited by these movie things, and you can't do movies and tour at the same time. So we kind of have to let him get this movie thing out of his system (*laughs*). But one of these days we'll get out there on the road. I just hope it isn't too long—I don't want it to be like a comeback tour.

OTHER TALKING HEADS ALBUMS

G: Other than *Naked*, do you have any favorite Talking Heads album?

DB: Oh boy, I really don't know. I don't listen to them that much. I do on occasion. There's a few songs that I think are really good, but they all have little flaws and stuff, and none of them are perfect. But that's OK, I think—that makes me human (*laughs*).

JH: *Remain in Light* is probably my favorite. And I really love *Fear of Music*, because I think that *Fear of Music* points in every direction that Talking Heads has investigated. But it's easy to like earlier records—to think of them as being somehow more amazing. I mean *Little Creatures* and *True Stories* were both brilliant.

BUT IS IT ART?

G: Are there any new Talking Heads videos planned?

DB: In the future, but not yet.

JH: We're intending to do one, but we haven't figured out exactly how yet.

G: How about Casual Gods videos?

JH: Well, I did the one for 'Rev it Up.' I used 40 babies—it was amazing. They're like the audience, the patrons of this bar where the band was playing. It's pretty funny.

G: How do you control 40 babies?

JH: With difficulty! There was quite a bit of bedlam going on.

G: Any Tom Tom Club videos?

CF: Yeah, but we don't just want to do some run of the mill music video. We want to bring in some really strong filmmakers, and not these people who want to make everything look like a Levis 501 commercial. We've been speaking to some friends about it. One possibility is Mary Lambert, who went to school with us.

G: You guys all met at art school, right?

CF: Yeah.

G: What kind of art were you making?

CF: David was into this sort of conceptual art thing, like passing out questionnaires, doing Etch-a-Sketch maps of the United States, things like that. But Tina and I were painters, and Jerry studied architecture.

G: Do you still follow the art scene in New York?

CF: We try to, but it's getting bigger and bigger...I noticed an old friend of ours, Vito Acconci, has a show at the Museum of Modern Art. That's pretty wild. I mean, he used to like jerk off on the floor, and now he has a big show. Anyway, we like stuff like that—really crazy stuff.

G: Do you think there are parallel trends happening in art and music?

CF: Well in New York at least, it seems as if art and music go hand in hand again. For a while they were really separate. I might say I think we were pretty instrumental in that kind of crossover thing. I think we were among the first bands of our age that had an audience almost entirely comprised of artists, and when they had a show we would go and take all our rock'n'roll friends. So the two really supported each other.

G: How do you feel about being known as an "art band?"

CF: We used to think it was kind of a curse, because it had bad connotations—it used to imply that the band wasn't interested in or didn't care about their audience, but were just doing it for their own satisfaction. Sometimes, though, that's the way the best work is done. But we care about our audience—we try to make it interesting, and we don't skimp on things the way some shows do. As far as we're concerned, the best popular music is also good art, and I think the rest of the world has kind of come around to that idea. Otherwise, why would people like Peter Gabriel and even Robert Palmer have the success that they're having? ■

SPECIAL DAVID BYRNE WORD ASSOCIATION QUIZ

G: Have you ever been given a word association quiz?

DB: A WHAT?

G: Well, sometimes here at *Graffiti*...Have you ever read *Graffiti*?

DB: Well, uh, not lately.

G: Oh. Well, we sometimes give people word association quizzes.

DB: Uh-huh.

G: Want to do one?

DB: OK, if you can do it quick.

G: OK. Here goes.

Beer	Ice.
Dogs	Nose.
Fish	Lips.
Polka	Skirts.
Grandfather	Shave.
Radio	Plastic.
Chickens	Skin.
Hell	Candy bars.
Dinosaurs	Plastic.
Lawnmowers	Rope.
Highways	Cracks.
Love	Beer.
Champagne	Sips.
Work	Daytime.
Glue	Put the cap back on.
Worms	Underside.

G: Did you notice that all the words were taken from your lyric sheet?

DB: No, I didn't!

G: Well, it's an additional psychological test.

DB: Oh.